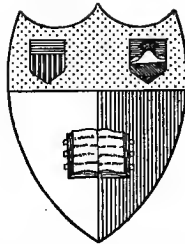


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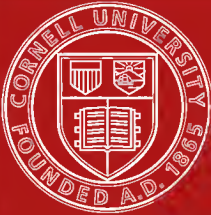
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SHAKSPERE

AND

TYPOGRAPHY;

BEING AN ATTEMPT TO SHOW SHAKSPERE'S PERSONAL CONNECTION  
WITH, AND TECHNICAL KNOWLEDGE OF,

THE ART OF PRINTING.

ALSO,

REMARKS UPON SOME COMMON TYPOGRAPHICAL  
ERRORS,

*With especial Reference to the Text of Shakspeare.*

BY

WILLIAM BLADES.

LONDON:

TRÜBNER & Co., 8 & 60, PATERNOSTER ROW.

1872.

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## P R E F A C E .

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THE First Chapter of this Tractate is designed to show, in a succinct manner, the numerous and contradictory theories concerning Shakspeare's special knowledge, the evidence for which has been created by "selecting" certain words and phrases from the mass of his writings.

The Second and Third Chapters, erected on a similar basis of "selection," are intended to prove that Shakspeare had an intimate and special knowledge of Typography.

Old Printers can still call to mind that period of our history when a stalwart Pressman, on his way to work, ran considerable risk in the streets of London of being seized by another kind of pressmen, viz., the Press-gang, and forced *volens volens* into the service of the King. Some readers (not Printers) may think that I have exercised over quotations from Shakspeare's works a similar compulsion, by pressing into my service passages whose bearing is by no means in a typographical direction. They may even go so far as

to strain somewhat the self-accusation of Falstaff (Henry IV, iv, 2), and bring against me the charge that

“I have misused the King’s press most damnably,”

by printing such evidences.

I can only reply that if, notwithstanding a careful consideration of the proofs here laid before him, the reader should consider my case “not proven,” I must submit with all humility to his penetration and judgment.

At the same time, since my proofs that Shakspeare was a Printer are at least quite as conclusive as the evidence brought forward by others to demonstrate that he was Doctor, Lawyer, Soldier, Sailor, Catholic, Atheist, Thief, I would claim as a right that my opponent, having rejected my theory that he was a Printer, should be consistent, and at once reject *all* theories which attribute to him special knowledge, and repose upon the simple belief that Shakspeare, the Actor and Playwright, was a man of surpassing genius, of keen observation, and never-failing memory.

W. B.

CHAPTER I.

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SHAKSPERE, THE MANY-SIDED.



## SHAKSPERE, THE MANY-SIDED.

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“ONCE an Actor, always an Actor” is an adage embodying a general truth: it was so with Shakspeare, for, from the time that he first became connected with the Stage, there is no question of his occupation. But as to his employment in a profession or a trade before he joined the company at the Blackfriars’ Theatre, many curious and contradictory beliefs have been entertained. Equally curious, and equally contradictory, are the opinions of numerous writers, that Shakspeare made certain branches of Science or of Natural History a special study, and that such pursuits may be traced throughout his works. The great variety of these attributions, and the confidence with which they have been advocated, are perfectly bewildering; and as they have not hitherto been placed in juxtaposition, they are brought together here as an interesting addition to the Curiosities of Literature, as well as a fitting prelude to a new theory.

Conflicting opinions concerning Shakspeare’s early occupation.

Writers  
quoted.

In noting the conflicting conclusions arrived at, it would have been more satisfactory to have always quoted the *verba ipsissima* of the various writers. This has been done in many instances; but when such a course would have necessitated a tedious prolixity, the meaning of the author has been given with strict impartiality. Nevertheless, should the reader wish to see for himself what has been written on the special knowledge of Shakspeare, he will find a tolerably complete list of books in the Appendix hereto.

Shakspeare a  
Butcher.

As to the Poet's early occupation, Aubrey, the learned gossip and antiquary, says, "Shakspeare, like his father, was a butcher, and exercised his father's trade;" and then adds a statement which evidently takes its origin from the Poet's future occupation as an Actor, "but when he killed a calf he would do it in a high style, and make a speech."

Shakspeare a  
Schoolmaster.

From flaying calves to flaying boys may not be so great a step as it appears, and the same legendary writer a little further on makes Shakspeare a "Schoolmaster in the country," who drove grammar into little boys with the help of the birch. Are there not frequent references in his plays, to "Schools," to "School-boys," to "Schoolmasters," to "School-days," and even to "breaching Scholars?"

Shakspeare a  
Woolman.

Betterton, the actor, says that Shakspeare's father was "a considerable dealer in wool," and



“that he could give his son no better education than his own employment.” This statement, like the circumstantial assertions of Aubrey, rests upon nothing firmer than vague tradition.

Perhaps, however, no one has hitherto supported a most ungrateful theory upon so slight a foundation as Dr. Farmer, in his criticism upon the passage:—

“There’s a divinity that *shapes our ends*,  
*Rough-hew* them how we will.”

*Hamlet*, v. ii.

These the Doctor takes as merely technical expressions, and proceeds as follows:—“A wool-man, butcher, and *dealer in skewers*, lately observed to me that his nephew (an idle lad) could only *assist* him in making them; ‘He could rough-hew them, but I was obliged to *shape their ends*.’ To shape the ends of wool-skewers, *i. e.* to *point* them, requires a degree of skill; any one can *rough-hew* them. Whoever recollects the profession of Shakspeare’s father will admit that his son might be no stranger to such terms. I have frequently seen packages of wool pinned with such skewers.”

After this it is refreshing to find that the “immortal bard” who is made into a butcher’s boy by Farmer, is proved a farmer by Smith, who thus discourses. “Shakspeare shows such a deep insight into country customs and pursuits, such an intimate knowledge indeed of

Shakspeare a  
 Skewer-sharp-  
 ener.

Shakspeare a  
 Farmer.

Shakspeare a  
Farmer.

horticultural processes *and the business of a farm*, that I feel I cannot be far wrong in believing him to have pursued much of his youth in country farm-houses." Charles Knight too, was of the same opinion, and in his *Life of Shakspeare*, thus expresses himself—"That Shakspeare was a practical farmer, we have little doubt."

Shakspeare a  
Street-arab.

It is a great fall from a "farmer," to a street-arab, who, touching his cap, cries out as he runs "hold your horse your honour?" Listen to the story as first published in Dr. Johnson's *Prolegomena*.

"In the time of Elizabeth, coaches being yet uncommon, and hired coaches not at all in use, those who were too proud, too tender, or too idle to walk, went on horseback to any distant business or diversion. Many came on horseback to the play, and when Shakspeare fled to London, his first expedient was to wait at the door of the playhouse, and *hold the horses* of those that had no servants, that they might be ready again after the performance. In this office he became so conspicuous for his care and readiness, that in a short time every man as he alighted, called for Will Shakspeare, and scarcely any other waiter was trusted with a horse while Will Shakspeare could be had. This was the first dawn of better fortune, and in time Shakspeare found higher employment."

Malone, however, appears to have been the first critic, who by selecting certain passages, evolved the special employment of Shakspeare's youth from the internal evidence of his works. Quoting a few legal expressions, and devoting several pages to their elucidation, he argues that Shakspeare *must* have been an articulated clerk in a lawyer's office. Under Lord Campbell's hands this modest claim becomes fully developed into an octavo volume, and his Lordship there propounds the theory that Shakspeare was articulated to an attorney in his native town of Stratford, that he visited London several times on his master's business, and that on one of these occasions he *may have been* introduced to the "green-room," at Blackfriars, by one of his countrymen connected with that theatre. Each play is then ransacked for passages in which legal words or phrases are used, and explanatory comments made. A few of these quotations are very pertinent; but many of them are not more convincing, nor more to the point than the following:—"Making a testament,"—"a poor and broken bankrupt,"—"Time is the old Justice that examines such offenders,"—"hearing a matter between party and party,"—"the first thing we do, let's kill all the lawyers."\*

Shakspeare a  
Lawyer.

---

\* *Let's kill all the Lawyers.* Jack Cade evidently represents here the strong antipathy which the bulk of the people felt towards "Men of Lawe," In Caxton's time,

Shakspeare a  
Lawyer.

Any case must be a poor one to stand in need of evidence so manifestly weak as this, evidence of a kind which might be multiplied to almost any extent; but as more pains and ingenuity have been spent over the legal aspect of Shakspeare's works than upon any of the other claims made upon his behalf, it may be well to examine the foundations upon which they are raised.

In criticising by-gone times, one of the commonest errors is to judge the past by the light of the present. In considering Shakspeare's legal acquirements we should take our stand upon the state of London Society in Shakspeare's time, especially with regard to the social position of lawyers. The absence of Government stamps and fees rendered law cheap; lawyers were plentiful as blackberries, because most of the common arrangements of life were settled by

---

a century before Shakspeare, Lawyers were equally plentiful, equally hungry, and equally hated. In the second edition of "The Game and Playe of the Chess," printed about 1480, Caxton seizes the opportunity, where Lawyers are mentioned, to interpolate the French text, from which he was translating, with the following diatribe:—"Alas! and in England, what hurt do the Advocates, Men of Law, and Attornies of Court, to the common people, as well in the spiritual law as in the temporal: how turn they the law and statutes at their pleasure, how eat they the people, how impoverish they the community. I suppose that in all Christendom are not so many Pleadors, Attornies, and Men of the Law as be in England only."

them. It was the fashion for the wits of all the Inns of Court ("the Three-crane, Mitre, and Mermaid men," as Ben Jonson calls them,) to regularly frequent the taverns, where all comers had free admission. Here Shakspeare, with his "thousand 'scapes of wit," would be sure of a welcome; here, too, he would become familiar with all the legal jargon of the day; and as the lawyers formed no inconsiderable portion of the habitual frequenters of the theatre, as well as of the tavern, he would naturally play upon their professional tendencies whenever his subject afforded an opportunity.

Shakspeare a  
Lawyer.

Were an author now-a-days to introduce many legal terms or references, it would be displeasing to his audience, the average Englishman now being much less acquainted with legal phraseology than the Englishman of three centuries ago. Had it not suited the popular taste of his day, Shakspeare would have avoided them; but that legal allusions were enjoyed, is shown by their adoption by other Authors and Poets of the same period; and, therefore, when we find legal technicalities often used by Shakspeare it is only what we might expect. Ben Jonson, Shakspeare's friend, who has never been metamorphosed into a lawyer, has many legal phrases in his comedies: no single play of Shakspeare's has so many as are in "Bartholomew Fair," where the whole introduction

is cast in a legal mould, and legal "points" abound.

Shakspeare a  
Surgeon and  
Anatomist

But if Shakspeare was a lawyer, he must certainly have also studied medicine. "He was a surgeon," exclaims Wadd, and had a minute knowledge of Anatomy. Who out of an hospital ever heard of such a list of surgical diseases as Thersites runs over to Petroclus in "Troilus and Creside." His tact in Symptomatology is very evident: in truth he seems often to be giving a *prognosis*. As to his chemical knowledge, had he served a seven years' apprenticeship to an Apothecary, his acquaintance with the properties of chemicals could not have been more correct. In fact, we cannot avoid the conclusion, that the intimate knowledge displayed by the Bard of Avon in Physic, in Surgery, in Pharmacy and Physiology, proves that he must have acquired his medical knowledge from practical experience." "That is true," says Brown, "and whoever has studied closely the anatomy of man will admit the following instance to be a crucial test:

Shakspeare a  
Chemist.

Shakspeare a  
Physiologist.

'And crook the pregnant hinges of the knee.'

(*Hamlet*, iii. ii.)

Shakespeare must inevitably have been acquainted with the peculiar mechanism—the ginglymoid structure—of the human knee, or he could not have written this line." It is indeed from technical terms and their appro-

prate use that the student of any special phase of Shakspeare's knowledge has acquired his strongest convictions. "Yes," adds Bucknill, in a clever aphorism, "technical expressions are the trade marks of the mind," and "it would be difficult to point to any great author, not himself a physician, in whose works the healing art is referred to more frequently and more respectfully than in those of Shakspeare. But I must bear still stronger testimony than this; for the extent and exactness of his psychological knowledge have surprised and astonished me. I can only account for it on one supposition, namely, that abnormal conditions of mind had attracted Shakspeare's diligent observation, and had been a favorite study." (Mad Folk, p. ix.) In fact, "I have arrived at the fullest conviction that the great dramatist had been a diligent student of *all* medical knowledge existing in his time."

Shakspeare a  
Physiologist.

Shakspeare a  
Psychologist  
& Mad-doctor.

The great German critic, Schlegel, arrived at conclusions very similar. He says, "Of all the Poets, Shakspeare alone has pourtrayed the mental diseases, melancholy, delirium, and lunacy, with such inexpressible and in every respect definite truth, that the Physician may enrich his observations from them in the same manner as from real cases."

You do scant justice to the Poet's genius, interposes Kellogg; "Shaksperè was not only

Shakspeare a  
Prophet.

Shakspeare a  
Prophet.

*abreast* of all the science and knowledge of his day, but was actually *ahead* of it; his medical insight was positively prophetic, for a very complete physiological and psychological system *could be educed* from the writings of Shakspeare, a system in complete accordance with that which we *now* possess, as the result of scientific research and experiment during the last two centuries. As an instance, there are several passages which shew that even before Harvey, our Poet was well acquainted with the great discovery of the circulation of the blood."

Shakspeare a  
Soldier.

Talking of "blood," was Shakspeare ever a soldier? "Certainly," replies Thoms, "I feel morally certain that at some period of his life Shakespeare must have seen military service, and

'in a pitched battle heard

Loud 'larums, neighing steeds, and trumpets' clang.'

(*Taming of the Shrew.*)

For incomplete as my examination of Shakespeare's dramatic writings has been, I have from such examination gathered enough to convince me that in discoursing of military matters Shakespeare was no 'bookish theoretic,' that mere prattle without practice was not all his soldier-ship. Indeed, after reading my essay upon this subject, I think few of my readers will deny that I have succeeded in my endeavour to establish the fact that SHAKESPEARE WAS A SOLDIER."



Shakspeare's intimate acquaintance not only with the sea, but with nautical life and phraseology has often been noticed; especially is it observable in the "Tempest," where the nautical terms are used with such propriety, and the instructions to the sailors follow in such correct sequence and phraseology, that were not sailors, as a rule, averse from scribbling, we should certainly have had a long monograph on the nautical knowledge displayed in his works.

Shakspeare a Sailor.

While the foregoing remarks were being penned, an article appeared in the *Musical Standard*, (N.S., Vol. II., No. 397,) bearing the signature of John Wilson, in which attention is drawn to the Poet's intimate acquaintance with both the theory and *practise* of Music. Quoting several passages to support his theory, Mr. Wilson declares his conviction that "Shakspeare's writings plainly show that not only did he love and enjoy 'the art divine,' but that he must have made the natural grounds and principles of harmony his especial study." And here I shall not be divulging a literary secret if I state that Dr. Rimbault, the well-known authority upon all matters connected with the history of music, has collected abundance of material for a special monograph upon the musical knowledge of Shakspeare.

Shakspeare a practical Musician.

Having collated a few opinions on Shakspeare's means of obtaining his livelihood, having

seen him at work as butcher, woolman, skewer-sharpener, farmer, lawyer's clerk, surgeon, physician, mad-doctor, anatomist, soldier, sailor, and musician, let us now see what treatment has been meted out to the dramatist by naturalists, philosophers, and divines.

Shakspeare a  
Botanist.

Farren, the actuary, seems to have been the first to notice Shakspeare's exquisite taste and botanical knowledge in his treatment of flowers. "The plants," he says, "forming Lear's crown are all admirably descriptive or emblematic of the sorrows and variety of diseases under which he labours. The coronet wreath of the lovely Ophelia is another example, the whole of it being an exquisite specimen of emblematic or picture writing." Many other writers have followed in Farren's footsteps and pursued still further the road he indicated. C. A. Brown perceives, in Perdita's "Account of the streaked Gilliflowers," that the Poet, "from his own practical researches into the Laws of Nature," was fully aware of the art, said to be discovered only within these few years, which is called caprification by Botanists. "No one," says Patterson, who is himself a botanist, "can question the thorough knowledge of Shakspeare in this branch of science." Compare his notices of flowers with any other poets'; they, and notably Milton, string together in their descriptions, the blossoms of spring, and the flowers

of summer, but Shakspeare places in one group those only which may be *found in bloom at the same time*. And then consider his knowledge of insects and their habits, his remarks upon which are borne out by the discoveries of modern science. With what scorn he makes Bolingbroke behold "the caterpillars of the Commonwealth," and with what exquisite poetry he pourtrays hidden affection by an entomological simile,

Shakspeare an  
Entomologist.

" She never told her love,  
But let concealment, like a worm i'the bud,  
Feed on her damask cheek."

Does he notice the glow-worm, the various beetles, dragon-flies, crickets, bees, butterflies, moths, gnats, spiders, it is always with the same minute knowledge of their habits and structure. Truly he was born an Entomologist.

All you have said about Botany and Entomology, says Harting, is most interesting, and is in close analogy with my own experience; "that Shakespeare was both a Sportsman and a Naturalist there is much evidence to show; and being myself extremely attached to the study of birds and their habits, it is impossible for me to read all that Shakespeare has written in connection with Ornithology, without being struck with the extraordinary knowledge which he has displayed in that particular branch of Natural History." There are many passages in the

Shakspeare an  
Ornithologist.

Shakspeare an  
Ornithologist.

Plays which to one unacquainted with the habits of animals and birds would be wholly unintelligible, but which are otherwise found to contain the most beautiful and forcible metaphors. Especially is Shakspeare learned in Falconry, "the accurate employment of terms used exclusively in that pursuit, proving that our Poet had much practical knowledge on the subject; as where the Moor compares his suspected wife to a *haggard*\* falcon—"Othello," Act III, s. 3, and the hawking scene in Act II of the Second Part of "King Henry VI."

Shakspeare a  
Zoologist.

Who can tell the amount of special knowledge which Fennell would have educed from the Poet's writings, had he received more encouragement? Unfortunately his proposed work, in twenty parts, on Shakspeare's knowledge in all branches of Natural History, stopped with "Part I.—Zoology.—Man."

Shakspeare an  
Ethnologist.

From the individual to the race is a natural progression, and readers, who wish to know the breadth and depth of Shakspeare's views on Ethnology, may see in the "Literary Gazette," for 1859, how the Poet's sole intention in writing for the stage was to afford the world a comprehensive and philosophical view of the various races of Man. It was probably the

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\* By "haggard" is meant a wild-caught and unreclaimed mature hawk.

same writer who worked out a similar idea in an octavo volume of 388 pages, entitled "New Exegesis of Shakespeare on the principle of Races." "Shakspeare," writes the author, "took the principal diversities of race in Europe—namely, the Italian, the Teutonic, the Celtic, and the Hebrew—as especially illustrated in 'Othello,' 'Hamlet,' 'Macbeth,' and the 'Merchant of Venice,' to serve him as the genus and types of his new creations." Dickens has told us of the Yankee who was convinced that Shakspeare was an American: to our present author he stands revealed by a series of deductions as a Celt and a Welchman. Nor is this the only ethnological surprise for his readers, to whom the hidden secret is disclosed, that the mysterious island in "The Tempest" was intended by the Poet to epitomise the History of England.

Shakspeare an  
Ethnologist.

In Folk-lore, Demonology, and the Black Art, Shakspeare seems to have been at home: witness the Essays of Thoms and Dr. Bell. Nathaniel Holmes says that, "Shakspeare understood the whole machinery of Astrology, Alchemy, Witchcraft, and Sorcery; and that not merely in the sense of popular tradition, but as the written literature of the day."

Shakspeare an  
Alchemist and  
Sorcerer.

Let us now turn to the domains of Religion and Politics. Here, if anywhere, one would expect to find Shakspeare's Plays a complete blank; for,

Shakspeare's  
Religion.

Shakspeare's  
Religion.

it is well known that these are the two subjects which were forbidden a place upon the stage of Shakspeare's time. The celebrated petition of "Her Majesty's Poor Players," dated 1589, in which Shakspeare's name occurs, makes a special merit that they have never brought into their plays "matters of state and religion." Yet, on these very subjects, where one might expect a general level of opinion among the critics, we find more astounding theories, and more torrents of invective than ever.

Shakspeare a  
Roman Catholic.

To believe that Protestantism could by any possibility have nourished so great a genius as Shakspeare is to believe an absurdity, says a writer in "The Rambler." "Shakspeare was not the first fruits of Protestantism, but one of the last legacies of Catholicity. The real question is not what he was when he wrote, but what he was when he was educated. We award to Catholicism what we believe to be its due—the credit of having nursed the genius, and filled the mighty soul of Shakspeare. A large number of Queen Elizabeth's subjects, who ostensibly conformed, were really attached to the antient faith; and the whole of Shakspeare's Plays may be searched, and searched in vain for any passage reflecting upon, or sneering at, the religious doctrines and ceremonies of Catholicity. In truth, Shakspeare's Poetry is full of *latent* Catholicity, and utterly antagonistic

to Puritanism ; again and again he refers sarcastically to the Puritan character, and in a tone which no one imbued with *Bible-reading Protestantism* could possibly adopt."

Shakspeare a Roman Catholic.

Dr. Vehse's opinion was the exact opposite of this. "Above all," he says, "was Shakspeare a thorough Protestant in the matter of private judgment and self-reliance. Especially was he opposed to the stiff external formalities of Priestcraft, as displayed by the Romish Church of his time. The great apostle of self-government in religion, he was in politics an aristocratic whig."

Shakspeare a Protestant and a Whig.

We have just seen the sneer with which Roman Catholics deny that Shakspeare was a Bible-reader ; on the other hand, Bishop Wordsworth has written a thick volume on Shakspeare's knowledge of the Bible, showing how deeply he had studied Holy Writ—how fully he recognised the glorious truths of redemption, and how clearly his religious views were founded upon the teaching of the Scriptures. He is convinced that "the mind of Shakspeare was little affected by the Calvinistic or Puritanical leaven" which surrounded him, and that he was a good Church-of-England man. The Rev. J. Eaton argues strongly for the Poet's biblical knowledge. "It is pleasant to fancy the delight with which young Shakspeare *must have feasted* on the

Shakspeare a Bible-reader.

Shakspeare a Churchman.

Shakspeare a  
Churchman.

Bible." Again, "in storing his mind, Shakspeare went first to the *word* and then to the *works* of God." Many other writers have devoted themselves to the task of illustrating Shakspeare's religious views; we will only mention Fritzzart's "War Shakspeare ein Christ?" as showing the various Christian aspects of his dramatic works, and the tract by Cosmopolite, "Was Shakspeare a Christian?" in which it is stated the great Poet "may safely be numbered among the people who are *saved through faith* in Jesus Christ," and then turn for a minute to the reverse side of the picture.

Shakspeare  
"saved  
through faith."

Shakspeare an  
Atheist.

In a work of great critical ability and research, Mr. Birch has done his best to prove Shakspeare an unprincipled debauchee and an atheist. His language is often too painful to quote; and he takes all the vicious sentiments throughout Shakspeare's Plays as correct representations of the Poet's own wicked heart. "In no other writings in the world," he declares, "are solemn subjects made perpetual topics of merriment, and their author not unanimously voted graceless and faithless." Again "Shakspeare parodies Jesus himself, and his most pointed jests are upon the Cross."

Shakspeare was  
Lord Bacon.

Extremes meet; and having made Shakspeare play all the parts in life's great drama, the natural re-action was to hustle him off the stage of his own genius and writings, and to prove



him a mere stalking horse. The opinion, first started in America, that Shakspeare was not Shakspeare, but that Lord Bacon was the real writer of the plays attributed to him has been maintained with much learning, but has not met with many adherents in this country, although Lord Palmerston and Lord Brougham are said to have adopted it. The difficulty of understanding how it was possible for the half-taught son of a country butcher to acquire so much knowledge is dwelt upon, and the perfect agreement of the Shaksperian and Baconian philosophy is shown. "The bare proposition," says Holmes, "that this man with only such a history as we possess of his life, education, studies, and pursuits, *could* have produced the matchless works we know by his name, may justly strike us as preposterous and absurd."

Shakspeare was  
Lord Bacon.

Having disposed of Shakspeare's personality, by turning him into somebody else, the *ultima Thule* is total negation; and so with one more quotation from another American writer, we will conclude this chapter. "That such a *Man* as William Shakspeare, who helped to steal sheep, and lay intoxicated with his companions under a crab-tree near Stratford-on-Avon, and performed other very ordinary achievements; that such a man may have lived we do not pretend to deny. Our business is to prove that such a great writer, dramatist,

Shakspeare a  
Myth.

Shakspeare a  
Myth.

universal genius, poet, and doctor of human nature, as Shakspeare is supposed to have been, *did not exist*. In other words, we are to combat and disprove the Shakspeare of history and literature."

That our enumeration embraces *all* the "quirks and quiddities" which have been published concerning Shakspeare is not for a minute supposed. His works present an exhaustless field for research; and perhaps, after all, no higher tribute could be paid to his genius than these numerous and contradictory opinions which if they prove nothing more prove this—that he is indeed "all things to all men."

CHAPTER II.

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SHAKSPERE IN THE PRINTING  
OFFICE.



## SHAKSPERE IN THE PRINTING OFFICE.

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IN November, 1589, the company acting at the Blackfriars Theatre thought it would be advantageous to their interests to send in to the Privy Council a memorial, certifying that they had never given cause of displeasure by introducing upon the stage "matters of State or Religion." The actors who signed this memorial styled themselves "Her Majesty's Poor Players," and among them appears the name of William Shakspeare. We here meet the Poet's name for the first time after he had left his home at Stratford-on-Avon, about four years previously. What his employment had been in the intervening period is a question which few of his biographers have cared to ask, and which not one has answered.

Shakspeare's  
employment  
for four years  
unknown.

It is usually supposed that immediately upon his arrival in London he became in some way associated with the Stage,—but there is no evidence of this. On the contrary, we shall

give reasons for believing that coming to London poor, needy, and in search of employment, he was immediately taken into the service of Vautrollier the Printer.

Vautrollier the  
Printer.

THOMAS VAUTROLLIER, entitled in his patents "typographus Londinensis, in claustro vulgo Blackfriars commorans," was a Frenchman who came to England at the commencement of Queen Elizabeth's reign. He was admitted a brother of the Stationers' Company in 1564, and commenced business as Printer and Publisher in Blackfriars, working in the same premises up to the time of his death, which occurred in 1588. His character as a scholar stands high, and his workmanship is excellent. He had a privilege, or monopoly, for the printing and sale of certain books, as all the chief Printers then had. Shortly before his death he married his daughter to Richard Field, who for this reason, and because he succeeded to the premises and business of the widow, is erroneously supposed by Ames to have served his apprenticeship to Vautrollier. But why bring in the name of Richard Field? The reply is important. Field was Shakspeare's own townsman, and being of about the same age and social rank, the boys probably grew up together as playfellows. Field's father, Henry Field, was a Tanner at Stratford-on-Avon, and Halliwell says "a friend of Shakspeare's family." Early

Field the  
Printer.

A native of  
Stratford-on-  
Avon.

in 1579 young Field came up to London, and at Michaelmas was apprenticed for seven years to George Bishop, Printer and Publisher. Being in the same trade as Vautrollier, Field would naturally become acquainted with him; and in 1588, a year after he was out of his time, he married Vautrollier's daughter. Here, then, we seem to have a missing link supplied in the chain of Shakspeare's history. In 1585 Shakspeare came up to London in a "needy" state. To whom would he be more likely to apply than to his old playmate Richard Field. Field, a young man nearly out of his apprenticeship, on terms of intimacy with Vautrollier, could do nothing better than recommend him to the father of his future wife. Once introduced we may be sure that Shakspeare, with his fund of wit and good humour, would always be a welcome guest; and that this friendly feeling was maintained between him and the Vautrollier-Field families receives confirmation from the fact that Richard Field, who succeeded to the shop and business soon after the death of his father-in-law, actually put to press the two first printed works of the great Poet, the "Venus and Adonis," 1593, and the "Lucrece," 1594.

Field a native of Stratford-on-Avon.

Married the daughter of Vautrollier.

The first to print Shakspeare's poems.

Here then, in Vautrollier's employ, perhaps as a Press-reader, perhaps as an Assistant in the shop, perchance as both, we imagine Shakspeare

Shakspeare and Vautrollier.

Shakspeare and  
Vautrollier.

to have spent about three years upon his first arrival in the metropolis. Placed thus in Blackfriars, close to the Theatre, close to the Taverns, close to the Inns of Court, and in what was then a fashionable neighbourhood, Shakspeare enjoyed excellent opportunities of acquiring a knowledge of men and manners.

Vautrollier's  
Widow.

Field did not succeed Vautrollier immediately upon his death. His widow endeavoured for some time to carry on the business alone; but for some unknown reason the Stationers' Company withheld their license; and after a fruitless effort to obtain it, she was succeeded by her son-in-law. These business changes would probably be the occasion of which Shakspeare eagerly availed himself to join the Players at the neighbouring theatre.

The Sonnets.

The Sonnets, although not printed until 1609, are generally acknowledged to be among Shakspeare's earliest efforts, and we cannot help imagining that Sonnet XXIV was written while in the employment of Vautrollier; or at any rate, while the shop, hung round with prints, was fresh in the Poet's memory. May be some of their warmth was inspired by the charms of the buxom widow herself who was apostrophised by the Poet when wishing her

“To find where your true image *pictured* lies,  
Which in my bosom's *shop* is hanging still,  
That hath his *windows* glazed with thine eyes.”

*Sonnet xxiv.*



At any rate, we have here in three lines as many metaphors, and all derived from just such employment as we suppose Shakspeare at that time to have been engaged in. The Sonnets.

Then, again, to a Printer's widow, not over young, what more telling than the following reference?

“ Or what strong hand can hold Time's swift foot back?  
Or who his spoil of beauty can forbid?  
O, none, unless this miracle have might,  
That in *black ink* my love may still shine bright.”

*Sonnet lxxvi.*

Note here, that the jet black ink which every body admires in old manuscripts was much too thick for a running hand, and had long been superseded by a writing fluid which, in the 16th century, was far from equalling the bright gloss of Printing Ink.

Before turning to the internal evidence supplied by Shakspeare's writings in support of our theory, let us glance at the list of works printed and published by Vautrollier, and see if Shakspeare reflected any trace of their influence upon his mind.

Vautrollier's  
Publications  
and  
Shakspeare.

From Herbert's "Typographical Antiquities" we find that in the "Shop" would be the two following works:—

*A brief Introduction to Music. Collected by* Music.  
*P. Delamote, a Frenchman; Licensed.*

*London, 8vo., 1574.*

Vautrollier's  
publications  
and Shak-  
spere.

*Discursus Cantiones ; quæ ab argumento sacræ vocantur, quinque et sex partium. Autoribus Thoma Tallisio et Guilielmo Birdo. Cum Privilegio. London, oblong quarto, 1575.*

P. 13, *ante*.

Delamote's Introduction, as well as the Sacred Songs by Tallis and Bird, were Vautrollier's copyright, and we have already seen how intimate an acquaintance Shakspeare had with music. Might not the above works have been the mine from which he obtained his knowledge?

Religion.

Of religious works, Vautrollier printed and published several, all in accordance with the principles of the great Reformation, and the writer who argued that from his intimate knowledge of the tenets of Calvin, Shakspeare must have been himself a Calvinist, would have found sufficient explanation of his special knowledge in the following books from Vautrollier's press :—

*The New Testament, with diversities of Reading and profitable annotations. An epistle by J. Calvin, prefixed. 4to., 1575 :*

*Institutio Christianæ Religionis, Joanne Caluino authore. 8vo., London, 1576 : and*

*The Institution of Christian Religion (not in Herbert's Ames) written in Latine, by Mr. John Calvine, and translated into English by Thomas Norton. Imprinted at London, by Thomas Vautrollier. 8vo., 1578.*

This last contains an Epistle to the Reader by John Calvin, as well as an address headed *Typographus Lectori*: of each of the above works several editions were published.

In one of his pedantic speeches Holofernes exclaims:—

Shakspeare's  
knowledge of  
Italian.

“ Venetia ! Venetia !

Chi non te vede non ti pretia.

Old Mantuan! Old Mantuan! who understandeth thee not, loveth thee not.”

*Love's Labour Lost*, iv, 2.

Where did Shakspeare learn his Italian, which, although then a court language, he quotes but rarely, and in an awkward manner? Surely at second-hand, and probably quoting the phrases current at the period, or still more probably from conning in his spare moments:—

*An Italian Grammer, written in Latin by M. Scipio Lentulo: and turned into Englishe by Henry Grantham. Typis Tho. Vautrolerij.*

London, 16mo., 1578.

This was put to press again in 1587. In Vautrollier's “shop” he would also have often in his hands:—

*Campo di Fior; or else the Flourie field of foure Languages, for the furtherance of the learners of the Latine, French, English, but chiefly of the Italian tongue. Imprinted at London, by Thos. Vautrollier, dwelling in the Black Friers by Ludgate. 16mo., 1583.*

Shakspeare's  
knowledge of  
Italian.

Here, again, we have a very extensive Italian vocabulary upon all common subjects quite sufficient for an occasional quotation; as to the plots taken from Italian sources, such as "Romeo and Juliet," it seems to be now generally admitted that Shakspeare in every instance followed the English translations.

And French.

But Shakspeare knew also a little French, and uses a few colloquial sentences here and there. In one play indeed, *Henry V*, iii. 4, there is a short scene between the Princess and her attendant, in alternate French and English, which reads almost like a page of a Vocabulary.

And Latin.

Shakspeare's knowledge of Latin was apparently about the same in extent; and for the uses to which he has applied both tongues, the *Flourie Field of Four Languages*, already quoted as the source of his Italian, would be quite sufficient. If not, he had the opportunity of consulting under his master's roof—

*A Treatise on French Verbs.* 8vo., 1580.

*A most easie, perfect, and absolute way to learne the Frenche tongue.* 8vo., 1581; and

*Phrases Linguæ Latinæ.* 8vo., 1579,

the last compiled from the writings of that great Printer, Aldus Manutius.

Some of Shakspeare's biographers have maintained that he must have been acquainted with Plutarch and other classical writers, because he quotes from their works. Dr. Farmer in his

masterly essay, on the learning of Shakspeare, has shown that the Poet took all his quotations, even to the blunders, from the edition of Plutarch, in English, printed and published by Vautrollier, a year or two before we suppose that Shakspeare entered into his service:—

Vautrollier's  
Publications  
and Shaks-  
pere.

*Plutarch's Lives, from the French of Amyott,* Plutarch.  
by Sir Tho. North. Licensed. Folio, 1579.

Moreover, Vautrollier, who was a good scholar, appears to have had a great liking for Ovid. He printed *Ovid's Metamorphoses, Ovid's Epistles, and Ovid's Art of Love.* Now it is a notable fact that although Shakspeare, unlike contemporary writers who abound in classical allusions, scarcely ever mentions a Latin poet, and still more seldom a Greek poet, yet he quotes Ovid several times:—

Ovid.

“As Ovid be an outcast quite abjured.”

*Taming of the Shrew*, i, 1.

“*Tit.* Lucius, what book is that she tosseth so?”

*Luc.* Grandsire, 'tis Ovid's *Metamorphoses.*”

*Titus*, iv, 1.

“I am here with thee and thy goats as the most capricious poet, honest Ovid was among the Goths.”

*As you Like It*, iii, 3.

“Ovidius Naso was the man.”

*Love's Labour Lost*, iv, 2.

Of *Cicero's Oration* Vautrollier issued Cicero.  
several editions, and had the privilege “ad

Vautrollier's  
Publications  
and Shaks-  
pere.

imprimendum solum" granted him ; and to this work also, on at least two occasions, Shakspeare refers :—

"Hath read to thee  
Sweet poetry and Tully's Orator."

*Titus*, iv, 1.

"Sweet Tully."

2 *Henry VI*, iv, 1.

The fact to be noted with reference to these classical quotations is this: Shakspeare quotes those Latin authors, and those only, of which Vautrollier had a "license;" and makes no reference to other and popular writers, such as Virgil, Pliny, Aurelius, and Terence, editions of whose works Vautrollier was not allowed to issue, but all of which, and especially the last, were great favorites in the sixteenth century, as is shown by the numerous editions which issued from the presses of Vautrollier's fellow-craftsmen.

Guicciardini.

Among other publications of Vautrollier was an English translation of *Ludovico Guicciardini's Description of the Low Countries*, originally printed in 1567. In this work is one of the earliest accounts of the invention of printing at Haarlem, which is thus described in the *Batavia* of Adrianus Junius, 1575. "This person (Coster) during his afternoon walk, in the vicinity of Haarlem, amused himself with cutting letters out of the *bark* of the

beech tree, and with these, the *characters* being inverted as in seals, he printed small sentences." The idea is cleverly adapted by Orlando:—

"these trees shall be my *books*,  
And in their *barks* my thoughts I'll *character*."  
*As You Like It*, iii, 2.

Lastly, it would be an interesting task to compare the Mad Folk of Shakspeare, most of whom have the melancholy fit, with

Treatise of  
Melancholy.

*A Treatise of Melancholie: containing the Causes thereof and Reasons of the strange Effects it worketh in our Minds and Bodies.*

*London*, 8vo., 1586.

This was printed by Vautrollier, and probably read carefully for press by the youthful Poet.

The disinclination of Shakspeare to see his plays in print has often been noticed by his biographers, and is generally accounted for by the theory that reading the plays in print would diminish the desire to hear them at the theatre. This is a very unsatisfactory reason, and not so plausible as the supposition that, sickened with reading other people's proofs for a livelihood, he shrunk from the same task on his own behalf. His contemporaries do not appear to have shared in the same typographical aversion. The plays of Ben Johnson and Beaumont and Fletcher were all printed in the life-time of their authors. Francis Quarles

had the satisfaction and pride of seeing all his works in printed form, and showed his appreciation and knowledge of Typography by the following quaint lines, which we quote from the first edition, *literatim*:—

“ *On a Printing-house.*

THE *world's a Printing-house: our words, our thoughts,*  
 Our *deeds, are Characters of sev'rall sizes:*  
 Each *Soule is a Compos'ter; of whose faults*  
 The *Levits are Correctors: Heav'n revises;*  
*Death is the common Press; frō whence, being driven,*  
 W'are gatherd *Sheet by Sheet, & bound for Heaven."*

From *Divine Fancies*, 1632, lib. iv, p. 164.



CHAPTER III.

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THE TECHNICALITIES OF  
PRINTING, AS USED BY SHAKSPERE.



THE TECHNICALITIES OF PRINTING,  
AS USED BY SHAKSPERE.

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NATURE endows no man with knowledge, and although a quick apprehension may go far towards making the true lover of Nature a Botanist, Zoologist, or Entomologist, and although the society of "Men of Law," of Doctors, or of Musicians may, with the help of a good memory, store a man's mind with professional phraseology, yet the *opportunity* of learning must be there; and no argument can be required to prove that, however highly endowed with genius or imagination, no one could evolve from his internal consciousness the terms, the customs, or the working implements of a trade with which he was unacquainted. If, then, we find Shakspeare's mind familiar with the technicalities of such an art as Printing—an art which, in his day, had no such connecting links with the common needs and daily pleasures of the people, as now—if we find him using its terms and referring frequently to its customs,

Shakspeare's  
use of  
technical  
terms.

Shakspeare's  
use of  
technical  
terms.

our claims to call him a Printer stand upon a firmer base than those of the Lawyer, the Doctor, the Soldier, or the Divine; and we have strong grounds for asking the reader's thoughtful attention to some quotations and arguments, which, if not conclusive that Shakspeare was a Printer, afford indubitable evidence of his having become at some period of his career practically acquainted with the details of a Printing Office. We propose, then, to carefully examine the works of the Poet for any internal evidence of Typographical knowledge which they may afford.

But here, at the outset, we are met by obvious difficulties. Would Shakspeare, or any poet have made use of trade terms and technical words, or have referred to customs peculiar to and known by only a very small class of the community in plays addressed to the general public? They might have been familiar enough to the mind of the writer, but would certainly have sounded very strange in the ears of the public. Shakspeare was too artistic and too wise to have committed so glaring a blunder. His technical terms are used unintentionally, and with the most charming unconsciousness. Therefore, when we meet with a word or phrase in common use by Printers, it is so amalgamated with the context, that although some other form of expression

would have been chosen had not Shakspeare been a Printer, yet the general reader or hearer is not struck by any incongruity of language.

Shakspeare's use of technical terms.

What simile could be more natural for a Printer-poet to use or more appropriate for the public to hear than this:—

“Your mother was most true to wedlock, prince ;  
For she did *print* your royal father off,  
Conceiving you.”

*Winter's Tale, v, 1.*

*! ut cf. Commens  
"in printo"*

Here, surely, the Printer's daily experience of the exact agreement between the face of the type and the impression it yields must have suggested the image.

Printers in Shakspeare's time often had patents granted them by which the monopoly of certain works was secured ; and unscrupulous printers frequently braved all the pains and penalties to which they were liable by pirating such editions. It is this carelessness of consequences which is glanced at by Mistress Ford when debating with Mistress Page concerning the insult put upon them by the heavy old Knight, Sir John Falstaff:—

Printers' monopolies.

“He cares not what he puts into the Press when he would put us two.”

*Merry Wives, ii, 1.*

What printer is there who has put to press a second edition of a book working page for page in a smaller type and shorter measure but

Reprints.

Shakspeare's  
use of techni-  
cal terms.

will recognise the Typographer's reminiscences in the following description of Leontes' babe by Paulina :—

“ Behold, my Lords,  
Although the *print* be little, the whole *matter*  
And *copy* of the father . . .  
The very *mould* and *frame* of hand, nail, finger.”

*Winter's Tale*, ii, 3.

Is it conceivable that a sentence of four lines containing five distinct typographical words, three of which are especially technical, could have proceeded from the brain of one not intimately acquainted with Typography. Again, would Costard have so gratuitously used a typographical idea, had not the Poet's mind been teeming with them ?

*Learn more*

“ I will do it sir in print.”

*Love's Labour Lost*, iii, 1.

The deep indentation made on the receiving paper when the strong arm of a lusty pressman had pulled the bar with too great vigour is glanced at here :—

“ Think when we talk of horses that you see them  
*Printing* their proud hoofs i' the receiving earth.”

*Henry V*, Chorus.

The frequency with which the words *print* or *imprint* are used is very noticeable.

“ The story that is *printed* in her blood.”

*Much Ado about Nothing*, iv, 1.

"I love a ballad in *print*."

*Winter's Tale*, iv, 4.

Shakspeare's  
use of techni-  
cal terms.

"She did *print* your royal father off conceiving you."

*Winter's Tale*, v, 1.

"You are but as a *form* in wax, by him *imprinted*."

*Midsummer-Night's Dream*, i, 1.

"His heart . . . with your *print impressed*."

*Love's Labour Lost*, ii, 1.

"I will do it, sir, in *print*."

*Love's Labour Lost*, iii, 1.

"This weak *impress* of love."

*Two Gentlemen of Verona*, iii, 2.

"To *print* thy sorrows plain."

*Titus Andronicus*, iv, 1.

"Sink my knee i' the earth ;  
Of thy deep duty, more *impression* show."

*Coriolanus*, v, 3.

"Some more time  
Must wear the *print* of his remembrance out."

*Cymbeline*, ii, 3.

"The *impressure*."

*Twelfth Night*, ii, 5.

"He will *print* them, out of doubt."

*Merry Wives of Windsor*, ii, 1.

"We quarrel in *print*, by the book."

*As You Like It*, v, 4.

Shakspeare's  
use of techni-  
cal terms.

"Let it *stamp* wrinkles in her brow."

*Lear*, i, 4.

"His sword death's *stamp*."

*Coriolanus*, ii, 2.

Title-pages.

Hear how deftly Title-pages are treated :—

"*Sim.* Knights,  
To say you're welcomē were superfluous.  
To place upon the *volume* of your deeds,  
As in a *title-page*, your worth of arms,  
Were more than you expect, or more than's fit."

*Pericles*, ii, 3.

Hear, too, Northumberland, who thus addresses  
the bearer of fearful news :—

"This man's brow, like to a *title-leaf*,  
Foretells the nature of a tragic *volume*."

*2 Henry IV*, i, 1.

Evidently Shakspeare had a good idea of what  
a Title-page should contain.

Preface.

From Title to Preface is but a turn of the  
leaf, and its introductory character is thus  
noticed :—

"Is but a *Preface* of her worthy praise,  
The chief perfections of that lovely dame."

*1 Henry VI*, v, 5.

First Press in  
England.

We must not forget a well-known passage  
about the introduction of Printing to England,  
which has caused much discussion. It is  
where Jack Cade accuses Lord Saye :—



“Thou hast most traitorously corrupted the youth of the realm in erecting a grammar-school: and whereas, before, our forefathers had no other books but the score and the tally, thou hast caused printing to be used; and, contrary to the king, his crown, and dignity, thou hast built a paper-mill.”

Shakspeare's use of technical terms.

2 *Henry VI*, iv, 7.

The early-invented fable of Faustus, and the assistance given him by the Devil in the multiplication of the first printed bibles (certainly a most short-sighted step on the part of his Satanic Majesty) had got fixed in the minds of the populace, and created among the ignorant a prejudice against the Printing-press, and it was to this feeling Jack Cade appealed. All our Chroniclers place the erection of a Printing-press in England some years too early, but no one except Shakspeare has put the date so far back as 1450, the date of Jack Cade's insurrection: it is simply a blunder; but it was the Printing-press and its introduction to this country that was in the Author's brain, and the *exact* date of that event was unknown, being probably as difficult to arrive at then as it is now.\*

Introduction of Printing to England.

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\* *The exact date was probably as difficult to arrive at then as now.* The arrival of William Caxton in England may, with a certainty of being near the truth, be placed in 1475-6, the date 1474 given by most writers being a misconception of the language used by Caxton in the Preface to the Chess-book. The Art on its first introduction was

Shakspeare's  
use of techni-  
cal terms.

We have already noticed in how simple a manner originated that grand discovery which, instead of one perishable manuscript, produced numberless printed books, and thus enabled mankind to perpetuate for ever the knowledge they had gained. The real superiority of the Press over the pen was the easy multiplication of copies, and this was the idea in the Poet's brain when he wrote :—

“ She carved thee for her seal and meant thereby  
Thou shouldst *print more* nor let that copy die.”

*Sonnet xi.*

Type-  
founding.

Type-founding has in these days arrived at such perfection, that most of the blemishes and faults common in Shakspeare's time are

---

looked upon suspiciously by the people, few of whom could read, its chief patrons being a few of the more educated among the nobles and the rich burghers of London. Another mistake is to suppose that Caxton printed in Westminster Abbey. His printing-office was a tenement to the south-east of the Abbey Church; its sign was the “Red-pale,” and Caxton rented it of the Abbot. There is evidence to show that Caxton and the Abbot were on distant terms of amity—none to show that the Ecclesiastic encouraged or patronised the Printer, notwithstanding Dean Stanley's assertions in a sermon lately preached by him in Westminster Abbey. The *only* occasion upon which Caxton mentions the Abbot is to this effect—that the Abbot, not being able himself to read a passage in an old MS., sent it to Caxton, with a request that he would translate it. (See *The Life and Typography of William Caxton*, by William Blades. 2 vols., 4to. London, 1861-63.)

now unknown. Under the old system of hand moulds a type founder was sure when commencing work to cast a certain number of imperfect letters, because until the mould by use got warmed, the liquid metal solidified too soon, and the body or shank of the type was shrunk, and became no inappropriate emblem of an old man's limbs whose hose would be

Shakspeare's use of technical terms.

“A world too wide for his shrunk shank.”

*As You Like It*, ii, 7.

The names of the various sizes of type in the sixteenth century were few compared with our modern list; Canon, Great Primer, Pica, Long Primer, and Brevier almost complete the catalogue; and however familiar Shakspeare may have been with their names, it is difficult to imagine any scene in which these technical names could be introduced with propriety. Yet, of one, Nonpareil, a new small type first introduced from Holland about 1650, and which for its beauty and excellence was much admired, Shakspeare seems to have conceived a most favorable idea. Prospero, praising his daughter, calls her “a Nonpareil” (*Tempest*, Act iii, Scene 2); Olivia is the “Nonpareil of beauty” (*Twelfth Night*, Act i, Scene 5), and Posthumus speaks of Imogen as the “Nonpareil of her time” (*Cymbeline*, Act ii, Scene 5).

Nonpareil.

The exactitude and precision of everything

Shakspeare's  
use of techni-  
cal terms.

connected with the arrangement of printing from types is curiously hinted at by Touchstone, when describing the preciseness of the Courtiers' quarrels:—

“We quarrel *in print by the book.*”

*As You Like It*, v, 4.

that is, no step was taken except according to acknowledged rules.

Imprints.

It often happens when a book comes to its last sheet that the text runs short, and two or three blank or vacant pages remain at the end. In the middle of one of these it is usual to place the typographer's imprint. What compositor is there who has rejoiced in such *fat* pages\* but will not at once recognise the following allusion:—

“The *vacant* leaves thy mind's *imprint* will bear,  
And of this *book* this learning mayst thou taste.”

*Sonnet lxxvii.*

Broadsides.

People with a grievance write now-a-days to the Newspapers, in hope of redress. In Shakspeare's time the only method to make wrongs public and to show up abuses was by

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\* *Fat Pages.* “Fat” as a conventional word is not confined to Printers. “A *fat* living” is a phrase not unknown among churchmen, and is used in the same sense by the compositor, who charges the master-printer for the *fat* pages, in which no work appears, at the same rate as if they were full.

the *Broadside*, in prose or rhyme, passing from hand to hand. Many of these have survived to the present day, and are treasured up as curious relics of a by-gone age. They were frequently libellous and grievously personal, and hence the point of Pistol's remark:—

“Fear we broadsides?”

2 *Henry IV*, ii, 4.

We must not think here that the naval “broadside”—a volley of guns from the broadside of a ship—is meant. Shakspeare does not use the word once in that sense, nor was it a conversational word in his time. That Pistol was indeed thinking of a printed broad sheet is evident from the whole sentence, which, although composed of disjointed exclamations, continues with the following expressions, both strongly suggestive of the Composing room or Reader's closet:—

“Come we to full points here? and are etceteras nothing?”

2 *Henry IV*, ii, 4.

“Come we to full points here?” This question is often a puzzler for both Composer and Reader. Indeed, few things cause more disagreements between Author and Printer than the very loose ideas held by the former concerning punctuation. Some writers, like Dickens in his early days, insist upon ornamenting their sentences with little dashes

Shakspeare's  
use of techni-  
cal terms.

Brbadside.

Punctuation.

Shakspeare's  
use of techni-  
cal terms.

and big dashes, with colons where commas should be, and with

“ *Points* that seem impossible.”

*Pericles*, v, 1.

In vain does the Printer declare that in altering the Author's unregulated punctuation,

“ No levelled malice infests one *comma*,”

*Timon*, i, 1,

the irate Author exclaims, that he

“ Puts the *period* often from his place,”

*Lucrece*, l. 565,

and adds, follow

“ My *point* and period . . . ill or well.”

*Lear*, iv, 7.

“ You find not the apostrophes, and so miss the accent.”

*Love's Labour Lost*, iv, 2.

“ Wherefore stand you on nice points ?”

3 *Henry VI*, iv, 7.

The Printer has no resource but compliance, which, however, unless the affront be very severe, will soon

“ Stand a comma 'tween their amities,”

*Hamlet*, v, 2,

and thus heal the breach, and end all happily with mutual

“ Notes of Admiration.”

*Winter's Tale*, v, 2.

“And are etceteras nothing?” What a typographical question! and probably the only occasion on which so unpoetical a figure has done duty in any drama. The &c. makes an insignificant appearance in either MS. or type, and yet how often it stands for whole pages of matter. Hence the point of the question.

Shakspeare's  
use of  
technical  
terms.

If a book is folio, and two pages of type have been composed, they are placed in proper position upon the imposing stone, and enclosed within an iron or steel frame called a “chase,” small wedges of hard wood termed “coigns” or “quoins” being driven in at opposite sides to make all tight.

Quoins.

“By the four opposing coigns,  
Which the world together joins.”

*Pericles*, iii, 1.

This is just the description of a forme in folio where two quoins on one side are always opposite to two quoins on the other, thus together joining and tightening all the separate stamps. In a quaint allegorical poem, published anonymously about the year 1700, in which the mystery of man's redemption is symbolised by the mystery of Printing, the author commences thus:—

“Great blest Master Printer, come  
Into thy Composing-room;”

and after “spiritualising” the successive opera-

Shakspeare's  
use of techni-  
cal terms.

tions of the workman thus touches upon the  
quoins:—

“ Let the Quoins be thy sure Election,  
Which admits of no Rejection ;  
With which our Souls being joined about,  
Not the least Grace can then fall out.”

Here, the idea of joining together by quoins  
so that nothing shall fall out, is just the same  
as in the couplet quoted from Shakspeare.

Locking up.

The tightening of these quoins by means  
of a wooden-headed mallet,

“ There is no more conceit in him than is in a mallet,”  
2 *Henry IV*, ii, 4),

is called “locking up,” an exclusively technical  
term. The expression, however, occurs in  
“Measure for Measure,” IV, 2,

“ Fast locked up in sleep,”

where the idea conveyed is the same.

The “Forme” worked off and the metal  
chase removed, leaving the pages “naked,”  
affords the Poet the following simile, which,  
although not carrying to the popular ear any  
typographical meaning, was doubtless suggested  
by Shakspeare’s former experience of the work-  
shop:—

“ And he but *naked* though *locked up* in steel.”  
2 *Henry VI*, iii, 2.

The primary idea of “locking up” had, doubt-  
less, reference to “armour;” the secondary to



printing, as shown by the use of the word  
“naked.”

Shakspeare's  
use of techni-  
cal terms.

The forme then went to the Press-room, where considerable ingenuity was required to make “register;” that is, to print one side so exactly upon the other, that when the sheet was held up to the light the lines on each side would exactly back one another. The accuracy of judgment required for this is thus glanced at :—

Register.

“*Eno.* But let the world rank me in *register*  
A master-leaver and a fugitive.”

*Antony and Cleopatra*, iv, 9.

When the green-eyed Othello takes his wife's hand and exclaims :—

Printers'  
Devil.

“Here's a young and sweating devil,”

*Othello*, iii, 4,

we fail at first to catch the idea of the Poet in calling a hand a “devil;” but take the word as synonymous with “messenger,” and we see at once how the moist plump palm of Desdemona suggested to the intensely jealous husband the idea of its having been the lascivious messenger of her impure desires. In this sense of “messenger,” the word “devil” has a special fitness; for it is, and always has been among Printers, and *Printers only*, another word for “errand-boy.” In olden times, when speed was required, a boy stood at the off-side of the

Shakspeare's  
use of techni-  
cal terms.

press, and as soon as the frisket was raised, whipped the printed sheet off the tympan. When not at work, he ran on messages between printer and author, who, on account of his inky defilement, dubbed him "devil." All Printers' boys go now by the same name:—

"Old Lucifer, both kind and civil,  
To ev'ry Printer lends a Devil;  
But balancing accounts each winter,  
For ev'ry Devil takes a Printer."

Moxon, in 1683, quotes it as an old trade word, and it was doubtless the same in Shakspeare's time, a century earlier, as it is now two centuries later. But where could Shakspeare have picked up the word if not in the Printing-office?

Old MSS.

Any one accustomed to collate old MSS. must have noticed how very seldom the copyist would, in transcribing, add nothing and omit nothing. If what the scribe considered a good idea entered his mind while his pen was travelling over the page, he was a very modest penman indeed, if he did not incorporate it in the text. From this cause, and from genuine unintentional blunders, the texts of all the old authors had become gradually very corrupt—a source of great trouble to the early Printers. With this in his mind Shakspeare defines it as one of the qualities of Time

"To blot old books and alter their contents."

*Lucrece*, l. 948.

Many of Vautrollier's publications must Old MSS. have been printed from discolored old manuscripts; and these papers Shakspeare, if he read "proof" for his employer, would have to study carefully. Does he call this to mind in Sonnet XVII :—

"My papers yellowed with their age."

Was it, after admiring some beautifully illuminated Horæ. Horæ, that he wrote :—

"O that recórd could with a backward look,  
E'en of five hundred courses of the sun ;  
Show me your image in some antique book,  
Since mind at first in character was done."

*Sonnet lix.*

Does the Poet refer to its wonderfully bur-nished gold initials, and the red dominical letters which he must often have seen in the printed calendars, when he exclaims in tones of admiration :—

"My red dominical—my golden letter !"

*Love's Labour Lost, v, 2.*

The old calendar had a *golden number* and a *dominical letter*, but not a *golden letter*, which last must refer specifically to the practice of gilding important initials. "Golden Letters" are mentioned in "King John," III, 1, and in "Pericles," IV, 4, while the red initials, which were common to both manuscripts and printed books of the fifteenth century, are made by

Shakspeare the death warrant of the unfortunate Clerk of Chatham, against whom is brought the fatal accusation that he

“Has a book in his pocket with red letters in ‘t.”

2 *Henry VI*, iv, 2.

Restrictions  
upon the  
Press.

In Shakspeare’s time, as we have already noticed (p. 41, ante), the press laboured under great restrictions. All books with a profitable circulation were monopolised by favored stationers or printers who held special patents or licenses from the Crown. Thus Reynold Wolfe, in 1543, held a monopoly of all books printed in Hebrew, Greek, or Latin. Seres was privileged to print all psalters, primers, and prayer books; Denham might print the New Testament in Welch; others held grants for scholastic or legal books, for almanacs, and even for broadsides, or as the grant says “for any piece of paper printed on one side of the sheet only.” In these favored books it was customary to place the patent granting the monopoly at the end, as a “caveat” for other printers, and occasionally the phrase “Cum privilegio ad imprimendum solum” would appear in a conspicuous part of the title. Among the printers in London, who secured such special privileges, was Vautrollier, Shakspeare’s presumed employer. “In the sixteenth year of Elizabeth, 19th June, 1574,” says Ames, “a patent or license was

granted him which he often printed at the end of the New Testament;” this was a monopoly of Beza’s New Testament which Vautrollier had the privilege “ad imprimendum solum,” for the term of ten years. We have already seen the curious connection between the products of Vautrollier’s press and the writings of Shakspeare, and we now plainly perceive what was floating in the Poet’s brain when he placed the following speech in Biondello’s mouth, who urges Lucentio to marry Bianca, while her father and the pedant are discussing the marriage treaty.

Restrictions  
upon the  
Press.

“*Luc.* And what of all this ?

*Bion.* I cannot tell ; expect they are busied about a counterfeit \* assurance : Take you assurance of her *cum privilegio ad imprimendum solum* : to the church ;—take the priest, clerk, and some sufficient honest witnesses.”

*Taming of the Shrew, iv, 4.*

These protective privileges, “ad imprimendum solum,” instead of a benefit were a great hindrance to the growth of Printing. Many master-printers even then felt them to be so,

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\* This word “counterfeit” in the sense of “reprint” or “duplicate,” is certainly not used now-a-days by English printers; yet I find this in Marahren’s Parallel List of technical Typographical terms :—“Counterfeit, to, or to Reprint, v., Nachdrucken.—Ré-imprimer.” With Bibliographers the word is still retained; e.g. “Lyons counterfeits of the Aldine editions.”

Restrictions  
upon the  
Press.

and by all legal and sometimes illegal means, tried to procure the abolition of laws which were oppressive and restrictive. They saw works of merit die out of memory for want of enterprise in the patentee—they saw folly, in the shape of a Star-chamber, controlling skill; or as Shaksperé himself expresses it,

“ Art made tongue-tied by authority,  
And Folly (doctor-like), † controlling skill.”

*Sonnet lxvi.*

Kisses.

Shaksperé abounds in kisses of every hue, from shadowy, frozen, and Judas kisses, to holy, true, gentle, tender, warm, sweet, loving, dainty, kind, soft, long, hard, zealous, burning, and even the unrequited kiss:—

“ But my kisses bring again  
Seals of love, but seal'd in vain.”

*Measure for Measure, iii, 1.*

The “burning” kiss might be thought passionate and even durable enough for any extremity—yet Shaksperé prefers, perhaps from an unconscious association of ideas, the durability of which *Printing* is the emblem when he makes the Goddess of Love exclaim:—

“ Pure lips, sweet seals on my soft lips *imprinted.*”

*Venus and Adonis, l. 511.*

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† *And Folly (doctor-like) controlling skill.* It is worth noting, that in none of the various volumes written to show Shaksperé's knowledge of medicine and medical men, has the truth of this passage been brought forward in evidence.

The same idea of durability is expressed in the cry of Henry's guilty Queen, when parting with Suffolk :— Kisses.

“Oh, could this kiss be *printed* on thy hand !”

2 *Henry VI*, iii, 2.

The idea has been still further developed in the following anonymous quatrain :—

A PRINTER'S KISSES.

“*Print* on my lip another kiss,  
The picture of my glowing passion.  
Nay, this won't do—nor this, nor this ;  
But now—Ay, that's a *proof impression*.”

Many of Vautrollier's publications went through several editions. In the “Merry Wives,” II, 1, Mistress Page says :— Second editions.

“These are of the second edition,”

and well can we imagine Shakspeare handing volumes to a buyer with the same remark, or asking some patron with whom he was a favourite :—

“Com'st thou with deep premeditated lines,  
With written pamphlet studiously devised ?”

1 *Henry VI*, iii, 1,

as the author entered with a roll of “copy” in his hand.

In the deep mine from which the foregoing quotations have been dug, many others would doubtless reward a more careful search. As it is, numerous allusions, which, though plain to a printer, would seem too forced to the general public, have been passed over. Enough, however, has probably been brought forward to justify the belief portrayed in the title-page, viz. *That Shakspeare must have passed some of his early years in a Printing-office.*



## APPENDIX.

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*A List of some Biographies of Shakspeare, and of such Works as refer to the Dramatist's special knowledge of any subject, including all those quoted in the preceding essay.*



## APPENDIX.

THE chief biographies of Shakspeare are those by CHALMERS (Alex.), CORNWALL (Barry), DYCE (Alex.), HALLIWELL (J. O.), KNIGHT (Charles), JOHNSON (Dr.), POPE (Alex.); ROWE (Nicholas), STAUNTON (H.); and STEEVENS (George).

The works which treat of Shakspeare's special knowledge, of any particular subject, are as follows:—

ANONYMOUS.—Bible Truths, with Shakspearean Parallels. 8vo. London, 1862.

ANONYMOUS.—Religious and Moral Sentences, culled from the Works of Shakspeare, compared with Sacred Passages drawn from Holy Writ. 8vo. London, 1843.

ANONYMOUS.—Historic doubts respecting Shakspeare, illustrating Infidel objections against the Bible. 12mo. Philadelphia, 1853.

ANONYMOUS.—Shakspeare's Plays interpreted on the principle of Races. (*Literary Gazette*, October, 1859).

- ANONYMOUS.—Shakspeare's Medical Knowledge. 8vo. New York, 1865.
- ANONYMOUS.—New Exegesis of Shakespeare. Interpretation of his principal characters and plays on the principle of Races. 8vo. Edinburgh, 1859.
- AUBREY (John).—The MSS. of this Antiquarian are preserved in the Ashmolean Museum, Oxford.
- BACON (Delia).—The Philosophy of the Plays of Shakspeare unfolded. 8vo. London, 1857. (Written to prove that Lord Bacon wrote the Plays of Shakspeare).
- BARLOW (T. Worthington).—Notes on some of the Birds mentioned in Shakspeare's Plays. See *The Zoologist*, 1846, vol. iv, pp. 1539-45.
- BETTERTON (Thomas).—History of the English Stage. 8vo. London, 1741.
- BIRCH (W. J.).—An Inquiry into the Philosophy and Religion of Shakspeare. 8vo. London, 1848. (Written to prove Shakspeare an Atheist.)
- BUCKNILL (J. C., *M.D.*).—The Psychology of Shakespeare. 8vo. London, 1859.
- BUCKNILL, (J. C., *M.D.*).—The Medical Knowledge of Shakespeare. 8vo. London, 1860.
- BUCKNILL (J. C., *M.D.*).—The Mad Folk of Shakespeare. Psychological Essays. 8vo. London, 1867.
- CAMPBELL (John, *Lord*).—Shakespeare's Legal Acquirements considered. 8vo. London, 1859.

- COHN (A.)—Shakspeare in Germany. 4to. Berlin, 1865.
- COSMOPOLITE.—Shakespeare: Was he a Christian? 8vo. Newcastle-under-Lyne, 1862.
- EATON (Rev. J. R. E.)—Shakespeare and the Bible. 8vo. London, 1860.
- FARMER (Richard, *D.D.*)—An Essay on the Learning of Shakspeare. 8vo. London, 1821.
- FARREN (G.)—Observations on the Laws of Mortality and Disease; with an Appendix on the Progress of Mania, Melancholia, Craziness, and Demonomania, as displayed in the Characters of Lear, Hamlet, Ophelia, and Edgar. 8vo. London, 1829.
- FENNELL (J. H.)—Shakespeare Cyclopædia, or a classified and elucidated Summary of Shakespeare's Knowledge of the Works and Phenomena of Nature. Part I, Zoology. 8vo. London, 1862. (All published).
- FRITZART (Fr.)—War Shakspeare ein Christ? Shakspeare war nicht ganz Shakspeare. Oder über das christliche Prinzip in der romantisch-dramatischen Poesie.
- H. T.—Was Shakspeare a Lawyer? 8vo. London, 1871.
- HARTING (J. E., *F.L.S.*, *F.Z.S.*)—The Ornithology of Shakespeare critically examined, explained, and illustrated. 8vo. London, 1871.

HOLMES (Nathaniel).—The Authorship of Shakspeare. 8vo. New York, 1867. (Written to prove that Lord Bacon wrote the Plays of Shakspeare).

KELLOGG (A. O., *M.D.*)—Shakspeare's Delineations of Insanity, Imbecility, and Suicide. 8vo. New York, 1866.

PATTERSON (Robert).—Notes upon the Reptiles mentioned in Shakspeare's Plays. See *The Zoologist*, 1843, vol. i, pp. 249-253, 317-320; 1844, vol. ii, pp. 385-393.

PATTERSON (Robert).—Letters on the Natural History of the Insects mentioned in Shakspeare's Plays. 8vo. London, 1838.

PRICE (Rev. Thos.).—The Wisdom and Genius of Shakspeare. 12mo. London, 1838.

RAMBLER (The). A Catholic Journal and Review.—Was Shakspeare a Catholic? Part VII, 1854.

RANKIN.—The Philosophy of Shakspeare, extracted from his Plays, and interspersed with Remarks. 12mo. London, 1841.

RUSH (W. L.).—Shakspeare a Lawyer. 12mo. Liverpool, 1858.

SMITH (C. Roach).—The Rural Life of Shakspeare, as illustrated by his Works. 8vo. London, 1870.

SMITH (W. H.).—Was Lord Bacon the Author of Shakspeare's Plays? 8vo. London, 1856.

STEARNS (C. W., *M.D.*)—Shakspeare's Medical Knowledge. 12mo. London, 1865.

- THOMS (W. J.)—Three Notelets on Shakespeare.  
 I. Shakespeare in Germany.  
 II. The Folk-lore of Shakespeare.  
 III. Was Shakespeare ever a Soldier?  
 8vo. London, 1865.
- VEHSE (Dr. E. Von).—Shakespeare als Protestant, Politiker, Psycholog, &c. 12mo. Hamburg, 1851.
- WADD, (W.)—A Medico-Chirurgical Commentary on Shakespeare (*Quarterly Journal of Science of the Royal Institution*, 1829).
- WATSON (J.)—Religious and Moral Sentences culled from the Writings of Shakespeare, compared with Passages drawn from Holy Writ. 8vo. London, 1847.
- WHALLEY (P.)—An Inquiry into the Learning of Shakspeare; with Remarks on several Passages of his Plays. 8vo. London, 1748.
- WORDSWORTH (C., *Bishop of St. Andrew's*).—On Shakspeare's Knowledge and Use of the Bible. 8vo. London, 1864.







ON SOME COMMON

TYPOGRAPHICAL ERRORS,

WITH ESPECIAL REFERENCE

TO THE TEXT OF SHAKSPERE.









ON SOME COMMON TYPOGRAPHICAL  
 ERRORS, WITH ESPECIAL REFERENCE TO  
 THE TEXT OF SHAKSPERE.

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“*The true restoration of a single line in Shakespeare is well worth  
 the best volume of any other English writer.*”

HALLIWELL.

---

D'ISRAELI, in his *Curiosities of Literature*, makes mention of a religious work, which, consisting of only 172 pages, had an *Errata* at the end occupying 15 pages. This was an unlucky pamphlet, and in the preface the author expresses his firm belief that Satan himself had tampered with the types, and that the very printers must have worked under the personal influence of the same malignant power. But, without going down quite so deep for a reason, we may take it for granted that in any book, each page of which contains possibly more than 3,000 separate types, there must in the nature of things, be certain typographical errors and oversights, some of which will escape both the eye and the ear of even the most practised reader. As Moore says:—

“’Tis dreadful to think what provoking mistakes  
 The vile Printing Press in one’s prosody makes.”

*Fudges in England.*

Now, these typographical blunders will, in the majority of cases, be found to fall into one of three classes, viz. :—

Errors of the ear ;

Errors of the eye ; and

Errors from what, in printers' language, is called "a foul case."

The first two classes I will pass in rapid review, the main object of these remarks being to draw attention to the third, which as a source of corruption does not seem hitherto to have received that attention from the students of Shakspeare which it deserves.

I. Errors of the Ear.—Every compositor when at work reads over a few words of his copy, and retains them in his mind until his fingers have picked up the various types belonging to them. While the memory is thus repeating to itself a phrase, it is by no means unnatural, nor in practice is it uncommon, for some word or words to become unwittingly supplanted in the mind by others which are similar in sound. It was simply a mental transposition of syllables that made the actor exclaim :—

" My Lord, stand back, and let *the parson cough*,"

instead of

" My Lord, stand back, and let *the coffin pass*."

*Richard III, i, 2 ;*

and by a slight confusion of sound the word *mistake* might appear in type as *must take*.

" So you *mistake* your husbands."

*Hamlet, iii, 2.*

Again, *idle votarist* would easily become *idol votarist*.

“ I am no idle votarist.”

*Timon*, iv, 3.

and *long delays* become transformed to *longer days*.

“ This done, see that you take no long delays.”

*Titus*, iv, 2.

From the time of Gutenberg until now this similarity of sound has been a fruitful source of error among printers.

II. Errors of the Eye.—The eye often misleads the hand of the compositor, especially if he be at work upon a crabbed manuscript or a worn-out reprint. Take away a dot and *This time goes manly*, becomes

“ This tune goes manly.”

*Macbeth*, iv, 3.

So a clogged letter turns *What beast was't then* into *What boast was't then*.

“ *Lady M.*

What *beast* was't then,

That made you break this enterprise to me.”

*Macbeth*, i, 7.

Examples might be indefinitely multiplied from many an old book, so I will quote but one more instance. The word *preserve* spelt with a long *s* might without much carelessness be misread *preferre* (“ 1 Henry VI,” III, 2), and thus entirely alter the sense.

III. Errors from a “ foul case.”—This class of errors is of an entirely different kind from the two former. They came from within the man, and were from the

brain: this is from without, mechanical in its origin as well as in its commission. As many readers may never have seen the inside of a printing office, the following short explanation may be found useful:—A “case” is a shallow wooden drawer, divided into numerous square receptacles called “boxes,” and into each box is put one sort of letter only, say all *a*'s, or *b*'s, or *c*'s. The compositor works with two of these cases slanting up in front of him, and, when from a shake, a slip, or any other accident, the letters become misplaced, the result is technically known as “a foul case.” A further result is, that the fingers of the workman, although going to the proper box, will often pick up a wrong letter, he being entirely unconscious the while of the fact.

Now, if we can discover any law which governs this abnormal position of the types—if, for instance, we can predicate that the letter *o*, when away from its own, will be more frequently found in the box appropriated to letter *a*, than any other—that *b* has a general tendency to visit the *l* box, and *l* the *v* box—and that *d*, if away from home, will be almost certainly found among the *n*'s; if we can show this, we shall then lay a good foundation for the re-examination of many corrupt or disputed readings in the text of Shakspeare, some of which may receive fresh life from such a treatment.

To start with, let us obtain a definite idea of the arrangement of the types in both “upper” and “lower” case in the time of Shakspeare—a time when long *s*'s,



with the logotypes *ct*, *ff*, *fi*, *fl*, *ffi*, *ffl*, *sb*, *sh*, *si*, *sl*, *ss*, *ssi*, *ssl*, and others, were in daily use. There are several representations of old cases in early-printed books, but these are all adapted for "black-letter," the combinations and logotypes of which varied considerably from those of the Roman letter. The earliest representation of Roman cases, as used in England, may be seen in that very rare book *Moxon's Mechanical Exercises*, 1683; and this was undoubtedly the same as in 1632, the date of the First Folio Edition of Shakspeare, and remained without change until the abandonment of the long *s* and its combinations, which took place at the commencement of the present century.

The design at the beginning of this Tract represents a pair of cases as used by printers in the seventeenth century. The boxes not marked, being without a definite appropriation, were filled with accented letters, zodiacal, or other signs, according to the language or nature of the work about to be printed. The only accents used in the First Folio were the *long* vowels, which served to show contractions: as the most handy position, these would be placed as shown in the diagram.

The chief cause of a "foul" case was the same in Shakspeare's time as now; and no one interested in the subject should omit visiting a printing-office, where he could personally inspect the operation. Suppose a compositor at work "distributing;" the upper and lower cases, one above the other, slant at a considerable angle towards him, and as the types fall quickly

from his fingers they form conical heaps in their respective boxes, spreading out in a manner very similar to the sand in the lower half of an hour-glass. Now, if the compositor allows his case to become too full, the topmost letters in each box will certainly slide down into the box below, and occasionally, though rarely, into one of the side boxes. When such letters escape notice, they necessarily cause erroneous spelling, and sometimes entirely change the whole meaning of a sentence.

But now comes the important question. Are errors of this kind ever discovered, and especially do they occur in Shakspeare? Doubtless they do, but to what extent a long and careful examination alone can show. As examples merely, and to show the possible change in sense made by a single wrong letter, I will quote one or two instances:—

“ Were they not *forc'd* with those that should be ours,  
We might have met them darefull, beard to beard.”

*Macbeth*, v, 3.

The word *forced* should be read *farced*, the letter *o* having evidently dropped down into the *a* box. The enemy's ranks were not *forced* with Macbeth's followers, but *farced* or filled up. In *Murrell's Cookery*, 1632, the very year of the First Folio, this identical word is used several times; we there see that a farced leg of mutton was when the meat was all taken out of the skin, mixed with herbs, &c., and then the skin filled up again.

*Forc'd* a most apt <sup>word</sup> meaning that the forces were reinforced & conveying the idea that they were not merely farced or swelled by increased numbers but forc'd with a sturdy soldiery.

Will the critic kindly turn to iv. 8?

Her. Here is the number of the slaughtered French  
H. Hen This note doth tell me &c.

Surely it was a necessity to know who were killed, who  
lying wounded, who were prisoners, and in view of despatch letters  
and successions to have an official proof and record that such &

"I come to thee for charitable license, . . . to booke our dead." <sup>such nobles were dead.</sup>  
Henry, V, iv, 2. Hence it is that Lucy uses the word survey.

So all the copies, but "to book" is surely a modern commercial phrase, and the Herald here asked leave simply to "look," or to examine, the dead, for the purpose of giving honourable burial to their men of rank. In the same sense Sir W. Lucie, in the First Part of "Henry VI," says:—

"I come to know what prisoners thou hast tane,  
And to survey the bodies of the dead."

We cannot imagine an officer with pen, inkhorn, and paper, at a period when very few could write, "booking" the dead.\* We may, I think, take it for granted that here the letter *b* had fallen over into the *l* box.

In "Troilus and Cressida," II, 2), we find:—

"Reason and respect  
Make *Liuers* pale and lustyhood deject."

The change of *livers* to *lovers* is not <sup>at all</sup> very satisfactory; nevertheless, an *i* in the *o* box would be no unlikely mischance.

In "All's Well that Ends Well," IV,  $\frac{4}{7}$ :—

"We must away;  
Our Waggon is prepar'd and time *revives* us."

Here *revives* is nonsense, and an evident misprint for *reviles*. (Coll <sup>Hammer &</sup> ~~MS. aut.~~) a most vile change. *Revives* cannot be displaced by any conjective yet made & gives excellent sense see my MS. note Dyce's ed. III. 316

"No *scope* of nature" (King John," III, 4), has been thought by many good critics to be a misprint for *scape*.\*\* From a typographical point of view, the change of letter is by no means unlikely to happen. Perhaps from the same cause the word *stronds*, which

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There I have been some reason in this proposing this in T. of Sh.  
I. 1 where strand rhymes with hand - but in the three places

is found in "King Henry IV," I, 1, should be spelt strands, a form not uncommon in Shakspeare's time.

I think sufficient evidence has now been produced to show the possibility, if not the probability, of erroneous readings having crept into the text through technical accidents, and I am convinced that the application of the test afforded by the diagram to the whole works of Shakspeare would produce some noteworthy results. Before leaving the subject, however, the reader should be warned to notice the double and treble letters marked in the diagram, and so avoid a wrong deduction. For instance, the change of *light* into *sight* must not be considered as a question of a single letter—of *s* in the *l* box: the diagram shows *si* in one piece, which could never be taken by mistake from the *l* box. And so with the other logotypes.—(From *The Athenæum*, January 27, 1872.)

Where it occurs in Sh. K H7 as above, T. of Sh. I. 1 and K H7 8. v. 3 where the Strand is the Strand of London it is Strand in the fol. & in the quarto of T. of Sh.

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distempered day is such & so is no common wind & so no custom'd event. There is no allusion whatever to any supernatural appearance nor to anything unusual for which might seem supernatural, but to express the state of the Kingdom more forcibly he compares himself to common events & says that these will be sufficient to make the people talk & in their excited imaginations call them meteors &c. Indeed as meteors answer to no natural exhalation so prodigies may be taken as answering to scope of nature. A scope of nature w<sup>d</sup> be a prodigy.













